

## THE CLEVELAND MUSEUM OF ART

## ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on May Show artists.

**FULL NAME:** Barbara Ann Kathman

**PRESENT POSITION**

Instructor in Art History  
Department of Education  
CMA

**DATE AND PLACE OF BIRTH:**

**CATEGORY/PRIMARY MEDIA:**

Textiles

**ART TRAINING (Schools, Scholarships, etc.):**

M.A. in Art History and Archaeology, University of Iowa, Iowa City, 1974.  
Thesis research and excavation visit, Poggio Civitate, Murlo, Italy, 1973.  
B.F.A. Quincy College, Quincy, Illinois, 1972.  
Studied at Loyola University, Rome Center, Rome, Italy, 1970-71.

**EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):**

**RECENT SELECTED EXHIBITIONS:**

BASKETWEAVE, A National Juried Biennal Exhibition, The Diary Barn, Athens, Ohio, 1988. I will also be keynote speaker for the Symposium., 1986  
The May Show, 1986, 1988  
Focus Fiber, 1980-1983, 1985-1988  
SMALL SCALE FIBER, Textile Arts Center, Chicago, Ill., 1987  
GARMENT DESIGN: IN CELEBRATION OF BODY AND SOUL, columbus Cultural Arts  
COLLECTIONS-THE NOW INCLUDE-YOUR WORK: Center, Columbus, Ohio, 1987  
BEST of '87, Traveling Exhibition for Ohio Designer Craftsman, 1987  
BIENALE OF WEAVING V, Butler Institute of Art, Youngstown ,OH, 1986

Private collections in the United States and Europe

**AWARDS:**

Study Grant, The Cleveland Museum of Art, 1980  
European Research Grant, The Cleveland Museum of Art, 1977  
Kress Grant, Thesis Research and Travel, University of Iowa, 1973

Who's Who Among Students in American Universities and Colleges, 1970-71

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

over →

BARBARA KATHMAN  
Artist's Statement

A basketmaker since childhood, my new work, though seemingly not basketry, brings together much of what I have studied yet retains the age-old archetypal patterning found in basket imagery. In truth, it is not as far removed from basketry concerns as it may first appear visually.

Particularly influential is the plaited patterning of Southeastern American Indian baskets. Having previously worked in the three-dimensional realm, I feel these new works still refer to the third dimension, now on the subtler level of illusion questioning the two-dimensionality of the flat plane.

In the garment constructions--body baskets of a sort--and in the Fragment series I pose other questions. What are the acceptable and/or questionable surfaces for art (i.e. wall vs. body)? And how are these surfaces handled in the late twentieth century? The garments, contemporary in shape but historical in technique and decorative inspiration, when worn define the body by using pattern and body movement to activate the constructed elements of the design.

Iconographically this body of work continues my interest in historic textiles and their cultural implications. The ancient fragments of textiles that survive today are in the rarified atmosphere of museums, isolated and outside of their original context and cultural milieu. Glass encased, removed from the viewer's touch, they draw our attention and magnify the individual elements, patterns and disparate motifs that were previously only a minute part of a much larger composition. The Fragments series is an homage to the ancient weavers and their attention the minute structure within that overall design.

THE CLEVELAND MUSEUM OF ART  
ARTIST BIOGRAPHY

MAY 86

Please complete and return the following questions for our reference file on Cleveland artists.

**FULL NAME:** Barbara A. Kathman

**DATE AND PLACE OF BIRTH:** August 30, 1950  
**PRIMARY MEDIA** Elgin, Illinois

Fiber

**ART TRAINING · Schools, Scholarships, etc.:**

University of Iowa, Iowa City, Iowa. M.A. in Art History and Archaeology  
Loyola University, Rome, Italy campus  
Quincy College, Quincy, Illinois. B.F.A.

Numerous workshops in the Fiber Arts across the country, most recently with  
ProChem, Inc., Fall River, Mass., on procion exhaust and painting methods.

**EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:** Selected Group Shows:

"Basketry: Contemporary Concepts of An Ancient Art", Liberty National Bank,  
Louisville, Kentucky, featured artist, 1985  
"Focus Northern Ohio", Traveling Exhibit for Ohio Designer Craftsman", 1985  
Caine Park Arts Festival, Cleveland Heights, Ohio, 1985  
"New Images in Quilting and Basketry", Gallery West, Cuyahoga Community College, 1985  
"Fabric and Fiber", Public Utilities Building, Cleveland, 1983  
"Art in Function", Kuban Gallery, Cleveland, 1982  
"Basketry Today, Contemporary and Traditional", Mather Gallery, Case Western  
Reserve University, 1982

**COLLECTIONS WHICH NOW INCLUDE YOUR WORK:**

↓ "Focus Fibers", The Cleveland Museum of Art, Cleveland, 1980, 1982, 1983, 1986

Private collections in Ohio, Penn., Ill., Wisconsin, Kentucky and Arkansas

**AWARDS:**

Outstanding Young Woman of America, 1982  
Study Grant, The Cleveland Museum of Art, 1980  
European Research Grant, CMA, 1977  
Kress Grant, The University of Iowa, 1973-4  
Who's Who Among Students in Universities and Colleges, 1970-71

**PRESENT POSITION:**

Instructor, Department of Education, The Cleveland Museum of Art

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.  
Thank you for your cooperation.